



## **esprit orchestra**

Alex Pauk, Music Director & Conductor

## **SUPER 7**

Massey Hall

Friday, November 23, 2001





## ***It's Esprit Orchestra's 19<sup>th</sup> season!***

**Esprit Orchestra welcomes you to SUPER 7**, our first concert in what promises to be an exceptional 2001/02 concert season.

**To all our valued Subscription holders**, *welcome back!*

We're thrilled to see you again and have planned a very special season of exciting concerts guaranteed to stimulate, entertain, challenge and – if we do our jobs well – enlighten you.

**To all our new audience members**, *we welcome you warmly to our 19<sup>th</sup> season!* Esprit hopes you enjoy our power-packed evening of *seven* solo performances. Coming up in the new year, Kids in the Hall star Mark McKinney and operatic star Barbara Hannigan appear in the Rhombus Media film *Toothpaste* alongside Esprit Orchestra's performance of the film, February 6. On March 1 and 2, Esprit screens the short films of David Cronenberg, Atom Egoyan, Don McKellar, Jeremy Podeswa and others, to be followed by live concerts as we celebrate 25 years of The Toronto International Film Festival. Please pick up our Season Brochure tonight to learn all about these exciting upcoming concerts.

And, **to all our young wizards**, Esprit loudly says: 'Awesome for making it out tonight, dude!' We Esprit players are a lot happier when we look out from the stage and see

bright young faces looking back. Besides, music starts as imagination in the mind of a composer and no one's more imaginative than the young! Please ask your music teachers (or call us at 416-815-7887) about our upcoming young composers weekend in March – when we bring Canada's finest young composers together to meet one another, us and you! Also, ask about our *Toward A Living Art* education program and our *Sponsor-a-Student* ticket subscriptions.

**Tonight . . .** you're in for a genuine treat as Esprit performs (among other outstanding concertos) Krzysztof Penderecki's latest work, *Concerto Grosso*. Krzysztof Penderecki revolutionized Polish music in the 1960s and scored music for Stanley Kubrick's films *2001, A Space Odyssey* and *The Shining*, among many other important accomplishments. Until tonight, his latest concerto has been performed only in Tokyo. Esprit sends Mr. Penderecki a very hearty special HAPPY BIRTHDAY wish as he turns 68 today!

**A bit about Esprit . . .** Robert Everett-Green, music critic for *The Globe and Mail*, once wrote that the "Esprit Orchestra is not most orchestras." This because under Music Director/ Conductor Alex Pauk's tenacious leadership, "Esprit has championed every form of Canadian orchestral music for the past 17 years." In short, Esprit plays what it genuinely wants to play with guest players it truly appreciates.

Founded by Pauk in 1983, the orchestra presents an annual subscription series and performs special concerts by invitation. So far, Esprit has commissioned over 70 works by more than 50 Canadian composers, and premiered many new works (international and Canadian) commissioned by leading ensembles and solo artists. Over 70 percent of the music Esprit performs is Canadian. Over 50 leading soloists and ensembles have been featured by Esprit, contributing to its outstanding presentation of new Canadian works.

All Esprit concerts are recorded for broadcast by CBC Radio. And, along with Pauk and composer Alexina Louie, Esprit works with Rhombus Media and others as an esteemed musical contributor in the broadcast and performing arts communities. Esprit is supported by subscriptions, private donations, charitable contributions, government grants, foundations and business sponsorships.

# **esprit orchestra**

Alex Pauk, Music Director & Conductor

## **SUPER 7**

Massey Hall 8 pm  
Friday, November 23, 2001

### **Guest artists**

Stuart Laughton, trumpet  
Jane Archibald, soprano  
Duo Turgeon, pianos  
Isabelle Schnöller, flute  
Simon Fryer, cello  
Roman Borys, cello  
Paul Widner, cello

### **Programme**

*The Falcon's Trumpet* (1995)  
for trumpet & orchestra

R. Murray Schafer  
Canada

*Concerto for Two Pianos and Orchestra* (1998) Alex Pauk  
World Premiere, commissioned by CBC Radio Canada

### **Intermission**

*Shadows V* (1999)  
for flute & orchestra  
North American Premiere

Robert Aitken  
Canada

*Concerto Grosso* (2001)  
for three cellos & orchestra  
North American Premiere

Krzysztof Penderecki  
Poland

Duo Turgeon's pianos courtesy of Yamaha Canada Music Ltd.

Please join us in the Centuries Lounge on the lower level after the concert.

Tonight's performance is being recorded for broadcast by CBC Radio Two and will be aired on Two New Hours on Sunday, December 2, 2001 at 10:05 pm.

# Esprit Orchestra

**Music director & conductor**  
**Alex Pauk**

## **Violin I**

Fujiko Imajishi – *Concertmaster*  
Jayne Maddison  
Anne Armstrong  
Paul Zevenhuizen  
Nancy Kershaw  
Parmela Attariwala  
Marianne Urke-Rapson

## **Violin II**

Dominique Laplante  
James Aylesworth  
Ronald Mah  
Corey Gemmell  
Louise Pauls  
Nicole Zarry

## **Viola**

Douglas Perry  
Beverley Spotton  
Angela Rudden  
Rhyll Peel  
Katharine Rapoport  
Anthony Rapoport  
Johann Lotter

## **Cello**

Paul Widner  
Elaine Thompson  
Maurizio Baccante  
Marianne Pack  
Karl Konrad Toews

## **Bass**

Thomas Hazlitt  
Robert Speer

## **Flute/ Piccolo**

Douglas Stewart  
Christine Little

## **Oboe**

Lesley Young

## **Oboe/ English Horn**

Karen Rotenberg

## **Clarinet**

Max Christie

## **Clarinet/ Bass Clarinet**

Richard Thomson

## **Clarinet/ E Flat Clarinet**

Greg James

## **Bassoon**

Jerry Robinson

## **Bassoon/ Contrabassoon**

William Cannaway

## **Horn**

Gary Pattison  
Vincent Barbee  
Deborah Stroh  
Linda Bronicheski

## **Trumpet**

James Gardiner  
Robert Venables

## **Trombone**

Robert Ferguson  
David Archer

## **Bass Trombone**

Herbert Poole

## **Tuba**

Scott Irvine

## **Percussion**

Trevor Tureski  
Mark Duggan  
Richard Moore

## **Timpani**

Michael Perry

## **Harp**

Erica Goodman

## **Celeste**

Greg Millar

## **Personnel Manager/**

## **Librarian**

Gerald Robinson

## Programme Notes



R. Murray Schafer's

### ***The Falcon's Trumpet***

Notes by Stuart Laughton

*The Falcon's Trumpet* resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit The Moon*, the concluding music-drama of his *Patria* cycle. The "Wolf Project" takes the form of a week-long event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of *Patria*. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also on learning of my lifelong enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also.

The score of the concerto calls for 42 instrumentalists (plus optional soprano) in six groups, including two off-stage and three auditorium ensembles. The non-synchronous interaction of these groups recalls the acoustic of Schafer's outdoor music.

*The Falcon's Trumpet* was commissioned by the Esprit Orchestra with funds provided by the Canada Council, and written in 1995 in Strasbourg and Indian River, Ontario.



Alex Pauk's

### ***Concerto for Two Pianos and Orchestra***

Notes by Alex Pauk

The *Concerto for Two Pianos and Orchestra* is dedicated to, and was written for, Ralph Markham and Kenneth Broadway, a wonderful piano duo with whom I have shared many profound musical and life experiences. I had already composed a piece for

them titled *Nebulae* for piano, four hands, which they played on their tours in many parts of the world. Their exceptional musicianship, love for and knowledge of the arts, and care in learning and performing my music, always impressed me. These things provided a basis for our friendship, which grew to have many other dimensions. When they asked me to write a double concerto for them, I accepted without hesitation. The work, commissioned by CBC Radio Music, was composed between 1991 and 1998. Unfortunately, Ralph and Ken were unable to perform the work due to a serious illness, which prematurely curtailed their remarkable professional career as a piano duo.

The work is an abstract collage with layers and blocks of textured sonorities and rhythms, folding in and out of each other, sometimes creating a kaleidoscopic effect. Its relationship to visual art is reflected in my attempts to create the musical equivalent of "moiré" patterns and other such devices. (Moiré patterns are created by superimposing clear plastic sheets containing intricate line figures and sliding them against each other to produce moving, wavy, visual effects.)

Sometimes the orchestra serves as an extension of the pianos and their musical material, while at other times the pianos become part of the orchestral blend. Certain traditional forms appear, such as a cadenza and a kind of rondo near the end of the piece, but these are in the larger context of a sonic flow.



Robert Aitken's

## ***Shadows V***

Notes by Robert Aitken

When Jan Dobrzewski, conductor and artistic director of l'Orchestre de Chambre de Neuchâtel contacted me with the idea to write a concerto for flute and orchestra based on North American Indian music, my instant reaction was "No!" Although I have a series of other works inspired by music of other cultures, subtitled *Shadows*, the idea of a Canadian composer writing such a work without being a Native person troubled me. Besides, my last work, *My Song: Shadows IV*, although not imitative of, found its basic inspiration in a custom of the Achumawi Indians of Northeastern California and I did not want to compose another similarly inspired piece.



After meeting with Mr. Dobrzelewski, and hearing his beliefs in the universality of people through similarities in music, plus the very practical need for a companion piece on the program with the *Two Indian Sketches* of Charles Griffes, I gave more serious consideration to the idea and searched back into my youth for the notes and information I had acquired on music of Native peoples. Of course, my experience with such music differed considerably from the charming melodies which are readily available on CD from the Navaho and Pueblo Indians of Southeastern United States.

Following further research, I became excited with the idea and began to write, but in the manner of my other shadow pieces I avoided literal imitation. I did not try to write Indian music. It was the power of suggestion, the larger picture of what music could mean to Native people which did the trick.

The opening of the work is a search for sound, an exploration of the space of the concert hall. Aspects of nature could be considered but it is principally to make the audience aware of how sound can change under various conditions and coming from different directions. The entrance of the orchestra from equally dispersed locations prolongs this experience until the conductor enters and brings some order to the gentle chaos. At this point and only in this one instance, do I take the notes of an actual Native song. It is a Sioux Indian prayer to the buffalo. But to the Sioux, this was not simply a prayer to the buffalo. It was a worshipping of all that the buffalo meant to them, the deity behind the buffalo which provided food, clothing, shelter and much more, even procreation and the changes in the weather.

The piece moves full circle to show the many capabilities of the flute against the continually changing colours of the orchestra and closes with the exit of the soloist improvising in the style of the first known Native melody to be recorded by a Jesuit priest in 1674.

I would like to thank Mr. Jan Dobrzelewski for convincing me to compose the work, Mr. Hans Tschumper for accomplishing the administrative responsibilities, l'Orchestre de Chambre de Neuchâtel for their careful and sympathetic interpretation, and in particular, to Ms. Isabelle Schnöller for her outstanding performances.



Krzysztof Penderecki's  
***Concerto Grosso***  
Notes by Sandra Bell

When Krzysztof Penderecki's newest concerto premiered in Tokyo last June for the combined talents of cellists Truls Mørk, Boris Pergamenschikow and Han-Na Chang, it followed a long tradition of surprising – and shocking – compositions. Three cellos and orchestra is a highly unusual combination: "The first time in history, I think," said Pergamenschikow in a European music magazine. "The idea has been in his head for a long time. He's been talking to me about the piece for six years."

The half-hour long, single-movement *Concerto Grosso* received its world premiere with the NHK Symphony Orchestra under Charles Dutoit in Tokyo on June 22, 2001. Prior to the concert Pergamenschikow expressed his anticipation: "Penderecki has written quite 'virtuosically,' but it's convenient – he knows exactly what's playable and what isn't."

\* \* \*

*In Penderecki's own words:* "We, the composers for the last 30 years, have had to avoid any chords which sound pleasant and any melody because then we were called traitors. I feel free. I don't have to do something the people will expect from me or the critics will expect from me. Sometimes music has to stop and relax a little bit to find the other sources (with which) to continue. Sometimes it's good to look back and to learn from the past."

\* \* \*

*Noteworthy:* In 1999 (November 8) Nicholas Reyland wrote in *Central Europe Review*: "Penderecki was not the only Polish composer to form a rapprochement with tradition following ... experimentation at the end of the 1950s. Witold Lutoslawski (1913-1994) and Penderecki's exact contemporary Henryk Gorecki (b 1933), to name just two of the most obvious examples, both sought to accommodate influences from the past, after their initial post-thaw triumphs. It would, of course, be equally wrong to ignore the fact that, during the 1970s, composers throughout Europe were plundering the past in the aftermath of modernism's liberating purge. Yet the extremity of Penderecki's current aesthetic position makes ... (him) especially compelling."

Tonight's performance of *Concerto Grosso* honours Penderecki on his 68<sup>th</sup> birthday. The work will receive its European premiere November 24 in Hamburg, Germany by the NDR Sinfonieorchester.

# Composers



## R. Murray Schafer

R. Murray Schafer is Canada's pre-eminent composer and is known throughout the world. In an era of specialization, he is a true Renaissance man, having won acclaim not only as a composer but also as an educator, environmentalist, literary scholar and visual artist.

A focus for the composer throughout the 1980s and 1990s has been his *Patria Cycle*, a twelve-part cycle of music-theatre works begun in 1966. Dissatisfied with the limitations of traditional opera, Schafer employs a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has played a significant role in Schafer's productions, and much of his work has sought to eliminate the physical boundary between audience and performer, involving the audience as participants.

While teaching at Simon Fraser University (1965 to 1975), Schafer set up the World Soundscape Project, dedicated to the study of the relationship between people and their acoustic environment. His unique and imaginative publications – *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in The Classroom* – illustrate the composer's experiences with students, and are among the first attempts to introduce the Cageian concepts of creative hearing and sensory awareness in to the Canadian classroom.

Widely recognized for his contribution to the field of music in Canada and around the world, R. Murray Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's Composer of the Year award (both received in 1977). In 1993, Mr. Schafer was awarded The Canada Council Molson Prize for the Arts, recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada. He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin, who said, "R. Murray Schafer's manifold personal expressions and aspirations are in total accord with the urgent needs and dreams of humanity today."



## Alex Pauk

Named *Musician of the Year* by a jury of his peers in 1999, Alex Pauk is recognized for 30 years of fiercely championing new music in Canada. The Toronto Musicians' Association lauded Pauk for outstanding work with Esprit in innovative programming, fundraising, obtaining and granting commissions, keeping musicians working in difficult times, and demonstrating an ongoing dedication to educating Canada's young people about new music.

A prominent and influential composer/conductor in Canada with a growing international profile, Pauk has commissioned new pieces from more than 60 composers in his position as Esprit Orchestra's Music Director and Conductor.

In 1971, Pauk helped establish ArrayMusic. And, in 1983, he founded Toronto's award-winning Esprit Orchestra to focus on contemporary classical music, early 20th century music, and film scores. Pauk has also conducted the Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, and many smaller orchestras and ensembles throughout Canada.

Recently, Pauk directed Esprit's European tour debut to wide critical acclaim, conducting five concerts in Holland (Gaudeamus International Music Week) and France. With two Canadian tours successfully completed, Pauk plans to take Esprit to New York and Boston soon.

He often performs the Canadian premieres of works by leading international composers such as Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg. Pauk regularly invites outstanding soloists to perform with the Esprit Orchestra – Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker, and the percussion ensemble NEXUS.

Scoring, conducting, arranging and producing new music for top Canadian film directors – Don McKellar, Jeremy Podeswa, Larry Weinstein – has further made Pauk a force in Canadian music production. Pauk and Esprit collaborate often with composers, filmmakers, video artists, dancers and set and lighting designers, to produce unique multimedia, cross-disciplinary concerts.

Beyond feature films, Pauk has contributed to CD recordings, musical theatre, dance and visual arts productions, made-for-TV dramas, documentaries, docudramas and animations, plus five performing arts films. Produced by Rhombus Media, these include: *The Eternal Earth*, *The Radical Romantic*, *Ravel*, *For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit on camera). The 1986 Actra Awards nominated his music for the National Film Board animation *Blackberry Subway Jam* as best film score.

Composing for film, Pauk works in partnership with his vibrant, equally celebrated wife, Canadian composer Alexina Louie. Their styles and genres cover a wide range of music, including popular music. Recently, the Pauk/Louie team scored soundtracks for the acclaimed feature films *Last Night* by Don McKellar and *The Five Senses* by Jeremy Podeswa. *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other soundtracks include *After the Harvest*, a made-for-television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned for the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docudrama *Ravel's Brain*, directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne, conducting the WDR Symphony Orchestra and the WDR Radio Choir.

Pauk and Esprit have also recorded five CDs of Canadian music for CBC Records and two film soundtrack CDs – one for the Varese Sarabande label (music by Mychael Danna for Atom Egoyan's films) and one for the SONY Classical label containing the Pauk/Louie score for McKellar's *Last Night*. CBC Radio regularly records Pauk's concerts with Esprit for national and/or international broadcast, and Esprit special events are often broadcast on the BRAVO! NewStyleArts Channel. Internationally, Pauk's work on compact disc has been recognized with Esprit's *Music for Heaven and Earth* receiving a five-star rating by BBC Music Magazine (1996), and composers Harry Freedman, Alexina Louie and Colin McPhee, receiving nominations and/or JUNO Awards for collaboration with Pauk.

CBC Radio frequently records and broadcasts Pauk conducting Esprit in programs of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein. Under Pauk, Esprit has received many awards acknowledging its visionary role in lending new meaning to what an orchestra is today. These are: The 1990 SOCAN Award of Merit (for imaginative programming); The Jean A.



Alex Pauk music director & conductor

# esprit orchestra

[www.espritorchestra.com](http://www.espritorchestra.com)

## Three concerts with short films

by David Cronenberg, Atom Egoyan, Guy Maddin, Don McKellar,  
Jeremy Podeswa, Michael Snow, Larry Weinstein and others

# toothpaste

WORLD PREMIERE FILM SCREENING followed by a  
LIVE PERFORMANCE OF THE FILM and a CONCERT

WEDNESDAY FEBRUARY 6 / 2002

8:00 PM (7:15 PM PRE-SHOW TALK)

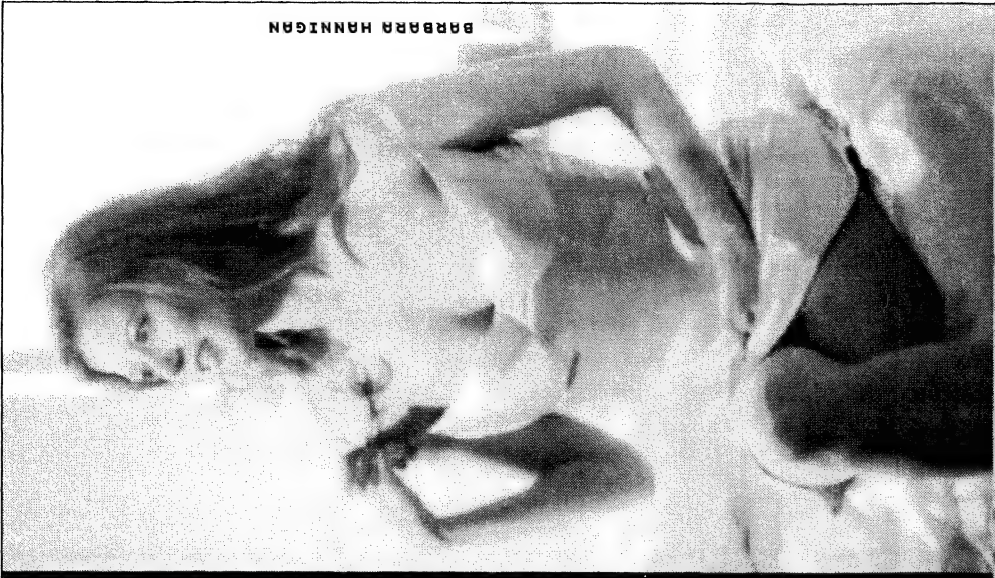
JANE MALLETT THEATRE, ST. LAWRENCE CENTRE

**Toothpaste** – a tragic opera buffa on film, sponsored by Bravo!FACT  
starring **Barbara Hannigan** and **Mark McKinney** (*Kids in the Hall*)  
directed by **Larry Weinstein** (Rhombus Media)  
music by **Alexina Louie**, libretto by **Dan Redican**

**Toothpaste** – Live Staged Premiere  
**Barbara Hannigan**, soprano and **Thomas Goerz**, baritone

Concert: Music by John Rea, Michel van der Aa, Claude Vivier, Harry Freedman

BARBARA HANNIGAN



# Young composers festival the weekend

**FRIDAY MARCH 1 / 2002**

**7:15 PM PRE-CONCERT FILMS AND ELECTROACOUSTIC MUSIC**  
JANE MALLETT THEATRE, ST. LAWRENCE CENTRE

**Preludes** - Selected short films by Rhombus Media celebrating the 25th Anniversary of the Toronto International Film Festival:  
**24fps** - directed by Jeremy Podeswa  
**The Heart of the World** - directed by Guy Maddin

**A Word from the Management** - directed by Don McKellar  
Electroacoustic music by Ariel Santana

**8:00 PM CONCERT WITH FILMS**

**Helen Barbara** - directed by David Lammers, music by David Drumm  
**Rhombos** - directed by Esther Eva Damen, music by Yannis Kyriakides (both films premiered at the 2001 Holland Festival)

Music by Brian Current and World Premiere of José Evangelista's new concerto for violist Rivka Golani

**SATURDAY MARCH 2 / 2002**

JANE MALLETT THEATRE, ST. LAWRENCE CENTRE

**10:00 am - 4:00 pm** open-rehearsal, rendezvous with young composers, speakers event  
**4:00 pm - 7:00 pm** reception, matinee concert, dinner  
**7:15 pm - 7:45 pm** pre-concert films and electroacoustic music

**Preludes** - Selected short films by Rhombus Media celebrating the 25th Anniversary of the Toronto International Film Festival:  
**The Line** - directed by Atom Egoyan  
**Camera** - directed by David Cronenberg  
**Prelude** - directed by Michael Snow

**Also: Portrait of Evelyn Hart**, produced for the 2001 Governor General's Performing Arts Awards, and Electroacoustic music by Mathieu Lafontaine and Pierre Alexandre Tremblay

**8:00 PM CONCERT**

Music by Paul Fehner, Geof Holbrook, Chris Paul Harmon, Paul Steenhuisen, Ron Ford

**For tickets call (416) 366-7723 or 1-800-708-6754**



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Programming subject to change without notice

Chalmers National Music Award, 1995 (for outstanding contribution to musical creativity); three Lieutenant Governor's Awards for the Arts, in 1996, 1998 and 2000 (for developing private sector and community support); and two Financial Post Business in the Arts Awards (for distinction in business involvement with Esprit's high calibre and innovative music presentations).

In June 2002, Pauk will premiere his newest work, *Touch Piece* for choir, orchestra and digital playback, with the Elmer Iseler Singers and the Esprit Orchestra at the Toronto International Choral Festival. Pauk is currently working on a soundtrack for *Perfect Pie*, a Rhombus Media film directed by Barbara Sweete.



## **Robert Aitken**

In spite of his relatively small output, Robert Aitken is one of Canada's outstanding composers. Like several other Canadian composers who traveled in East Asia (Gilles Tremblay, Claude Vivier and José Evangelista), he has been profoundly influenced by contact with non-Western musical cultures.

Aitken is also active as conductor and artistic director with New Music Concerts – which he co-founded in 1971 – as well as guest conductor for orchestras in Canada and Japan. In 1987, he conducted the first performance of Schafer's *Patria I* for the Canadian Opera Company.

Since 1988 he has been professor at the Staatliche Hochschule für Musik in Freiburg, Germany. A flutist of remarkable artistry, Aitken has given master classes in many countries including Cuba, France, Germany, Hungary, Iceland, Mexico, Norway, Poland, Sweden and the U.S. Critical comment on his playing seems to centre on his incredible variety of dynamics and timbres, and on his exquisite sense of phrasing.

Some 50 works have been written for Aitken by noted composers including George Crumb, Elliott Carter, Toru Takemitsu, Roger Reynolds, Arne Nordheim, Manuel Enriquez, R. Murray Schafer, Gilles Tremblay, Bruce Mather, John Beckwith and John Weinzwieg. He has more than 40 recordings to his credit.

After flute studies with Nicolas Fiore in Toronto (1955-59), Robert Aitken became principal flute of the Vancouver Symphony



Orchestra (the youngest principal in that orchestra's history) while studying composition with Barbara Pentland at UBC. From 1960-64 he served as second flute of the CBC Symphony Orchestra while studying electronic music with Myron Shaeffer and composition with John Weinzwieg at the University of Toronto. He considers Marcel Moyse, with whom he studied intermittently for nine years in Vermont and in Europe, as his most significant flute teacher. He also studied with Jean Pierre Rampal (Paris, Nice), Severino Gazzeloni (Rome), André Jaunet (Zurich) and Hubert Barwähser (Amsterdam) during his 1964-65 European sojourn on a Canada Council grant.

With pianist Marion Ross (Aitken's wife) and soprano Mary Morrison, Robert Aitken formed the Lyric Arts Trio in 1964. He served from 1965-70 as co-principal flute of the Toronto Symphony Orchestra but gave up this position to devote himself to solo performance and to appearances with the trio and with harpsichordist Greta Kraus. He won prizes at the "Concours international de flûte de Paris" (1971) and the "Concours international de flûte pour la musique contemporaine" (1972) in Royan, France.

In 1970 Aitken founded – and directed until 1972 – the Music Today series at the Shaw Festival. In 1977 he was one of 12 instrumentalists invited by Pierre Boulez to present a solo recital at IRCAM (Paris) playing solo pieces of Takemitsu, Morthensen, Fukushima, Globokar, Sigurbjörnsson, Y. Matsudaira, Holliger and his own.

Aitken taught from 1960-75 at University Of Toronto, 1972-82 at the Shawinigan Summer School of the Arts (British Columbia) and in 1981 founded Music at Shawinigan, a three-week festival devoted to advanced chamber music study. From 1985-89 he was director of the Advanced Studies in Music program at the Banff School of Fine Arts (Alberta).

Among his many awards are the Order of Canada, The Canada Music Citation, the Wm. Harold Moon Award, the Canadian Music Medal, The Jean A. Chalmers National Music Award and the "Chevalier de l'ordre des Arts et des Lettres" (France).

- from notes by Bruce Mather



## Krzysztof Penderecki

Krzysztof Penderecki burst upon the musical scene in 1959 at 26 years old when, just out of the Krakow Conservatory, he entered three compositions under different names in a Young Polish Composers competition and won – all three top prizes.

Encouraged by his father as a young boy to play violin and piano, yet torn by his mother's desire for him to become a priest, Penderecki dedicated his young life to the study of music and composition. While attending Krakow's music conservatory, the 20-year-old revolutionary-in-the-making demonstrated his familiarity with the idioms of Bartok, Szymanowski and Prokofiev in a *Sonata for violin and piano*. The piece was lost in the clutter of his studio until 1990 when it was rediscovered and performed.

Penderecki graduated from the Krakow State Academy of Music in 1958, having grown up in a world at war and politically repressed – the Polish Communist regime, the Holocaust, Hiroshima. One short year later, after Penderecki swept the Young Polish Composers competition, Hans Rosbaud directed the Südwestfunk Orchestra to play the young composer's piece for 42 string instruments at the Donaueschingen Festival – and the press loved it.

Works followed rapidly, all with an overriding difference: Penderecki ignored the serialism dominant in the West and decisively abandoned traditional melody and harmony. These innovations, along with an anguished, expressionist avant-garde piece in 1960 entitled *Threnody for the Victims of Hiroshima* (for 52 strings), quickly established him as one of the leading influential figures in European avant-garde music.

His was an immediately accessible musical language of dramatic and coloristic blocks, masses, planes of sound – known as “texture music.” *Threnody* uses eerie notes of unspecified high pitch and glissandos for clusters of semi-tones, sometimes creating “noise” since individual pitches can't always be distinguished. With *Dimensions of Time and Silence* in 1961, Penderecki introduced whistling, hissing, percussive vocal rhythms. Reviewer Frank Howe wrote: “The composer called on his string players to do everything with their instruments short of play them.” But, by encouraging

players to explore hitting, tapping, scraping, sliding and sawing, Penderecki developed new playing techniques. And, he devised new modes of musical notation.

Then, after questioning the development potential of "the sound mass," a return to study and writing for choir, in 1966 Penderecki arrived as an international composer. With *The St. Luke's Passion*, his most ambitious work at the time, Penderecki scored for three solo voices, a narrator, three mixed choirs, boys' choir and orchestra. The *Passion* (and later work *Utrenja*) marked a synthesis of avant-garde techniques with the great traditions of choral music – Bach, Palestrina, Gregorian chant. It found an unusually wide audience for contemporary work and Penderecki gained important commissions from Europe and the U.S. In 1968 Penderecki wrote *Dies Irae* in memory of the victims of Auschwitz, courageously turning (as in *Threnody*) towards, not from, the horrors he witnessed as a boy. With the *The Devils of Loudon* premiere in 1969, Penderecki embarked on an operatic cycle that gained much attention.

In the 1970s, Penderecki further shocked the world's new music community when he turned to "neo-romantic" symphonism. The BBC reported Penderecki as saying he sought "a sort of universal language, which we don't have in our century." In the 1980s he blended Romanticism and modernism to write *The Polish Requiem*, which linked subtly to the Solidarity trade union to fatally challenge the Polish communist regime. Also notably, he scored much of the soundtrack of Stanley Kubrick's 1980 horror film *The Shining* as well as *2001, A Space Odyssey*. A double laureate of the 41<sup>st</sup> Grammy awards of the U.S. music industry, Penderecki holds many awards of merit and honorary doctorates and memberships to leading musical academies and institutions throughout the world.

Interestingly, Penderecki is also an avid gardener with over 1000 species of trees in the garden of his manor house outside Krakow. He reportedly likes to escape the turbulence of modern life by losing himself in an elaborate labyrinth, which he built on his grounds there.

*Krzysztof Penderecki will conduct his own Credo and a new work specially composed for the Toronto Children's Chorus at the Opening Gala of the Toronto International Choral Festival on May 31, 2002.*

## Guest Artists



### Stuart Laughton

At the age of 23, Stuart Laughton became the principal trumpeter at La Scala Opera, Milan. Today, Laughton enjoys a varied career as one of Canada's best-known trumpet soloists.

A graduate of Philadelphia's prestigious Curtis Institute of Music, Laughton has played alongside organist William O'Meara in over 22 American states – as documented on the popular Rogers Cable TV program *Five Centuries of Trumpet Music*. In Canada, Laughton has been concerto soloist with the Toronto and Winnipeg Symphonies, Manitoba Chamber Orchestra and Quebec's Les Violons du Roy. A founding member of The Canadian Brass, he has also been solo cornetist with The Hannaford Street Silver Band since its inception.

A longstanding ambassador for new music, Stuart Laughton is a member of the Esprit Orchestra and president of the board of R. Murray Schafer's Patria Music/Theatre Projects. He is the dedicatee of Schafer's *The Falcon's Trumpet* and has premiered solo works by a number of Canadian composers.

Laughton founded Opening Day Recordings in 1993 as a means of showcasing Canadian composers and performers. For the Marquis label he is preparing a CD release with pianist/composer Peter Tiefenbach.



### Jane Archibald

A singer of remarkable versatility, Jane Archibald has collaborated in a number of contemporary musical productions, including the two most recent productions from the acclaimed Queen of Puddings Music Theatre in Toronto. She was soloist in the premiere of *Le Sang de la Liberté*, a cantata for soprano, mixed choir, two pianos and percussion, specially commissioned for the Écume International Vocal Festival in Montpellier, France and composed by Jean-Jacques di Tucci. Further new music performances include the world premiere of R. Murray Schafer's most recent *Patria* creation, *The Palace of the Cinnabar Phoenix*, in which she sang the dazzling coloratura role of Tuku the Turquoise Courtesan.

Opera engagements have included the title role in Rameau's *Platée*; the Fire, the Princess and the Nightingale in Ravel's *L'Enfant et les sortilèges*; Laetitia in Menotti's *The Old Maid and the Thief*; and Hansel in Humperdink's *Hansel and Gretel*. Her solo oratorio performances have included works by Handel, Orff, Brahms, Fauré, Mozart, Bach and Vivaldi.

Archibald has been a prizewinner at many distinguished music competitions, including the Young Canadian Mozart Singers' Competition and the district level of the Metropolitan Opera National Council Auditions.



## **Duo Turgeon**

Born in Montreal and Toronto respectively, Canadian pianists Anne Louise-Turgeon and Edward Turgeon have been performing together as Duo Turgeon since 1988.

Passionate advocates of new music, the Turgeons have given world premieres of works by various composers, including the first performance and recording of John Corigliano's *Chiaroscuro* for two pianos tuned a quarter tone apart (Vanguard Classics label), which American Record Guide described as having "hypnotic intensity."

Duo Turgeon enjoys an active performance schedule. They gave their European debut at the Concertgebouw of Amsterdam, and a New York debut at Carnegie Hall's Weill Recital Hall, both to great acclaim. Touring activities have included many American appearances, an 11-concert Russian tour sponsored by the Novosibirsk Philharmonic, and Canadian appearances including the Ford Centre, St. Lawrence Centre, Glenn Gould Studio and the Montreal International Two Piano Festival.

Over the past three years, Duo Turgeon has appeared on five recordings, including their first full-length CD, *Romantic Dances* on the Marquis Classics label. They have been featured in the American PBS television documentary "Two Pianos - One Passion" and have been heard in radio broadcasts worldwide, including multiple appearances on National Public Radio's "Performance Today."

As a duo, the Turgeons' awards include first prize in the International Schubert Competition for Piano Duos (Czech Republic,

1995) and the Murray Dranoff International Two Piano Competition (Miami, 1997), the latter considered the largest and most respected two piano competition in the world. Duo Turgeon came out on top out of a field of 168 competitors from 47 countries. They received additional special prizes at the Dranoff including best one piano, four-hand duets, and best interpretation of the new commissioned work for two pianos.

Dr. Louise-Turgeon's solo awards and scholarships include the Eaton Graduate Award (University of Toronto); Dean's Prize for top graduate of 1993 and the Charles Miller Award for best recital (Yale); Chalmers Grant; Harry Jerome Award; and prizes in the Canadian Music Competition, Cleveland and Sydney International Piano Competitions.

Dr. Edward Turgeon received the Forsyth Memorial Scholarship and Dean's Award (University of Toronto); Catherine Winchell and Philip Nelson Memorial Awards, and the prize for best chamber group, 1993 (Yale).

They received Bachelor of Music degrees in piano performance from the University of Toronto, and Master of Music, Master of Musical Arts and Doctor of Musical Arts degrees from Yale University. Their Toronto instructors included James Anagnoson, Marietta Orlov, George McElroy, and Christine Turgeon. Yale instructors included Claude Frank, Peter Frankl and Boris Berman. Additional four-hand coaches included Karl Ulrich Schnabel and Peter Serkin.

The Turgeons have served on the faculties of Algoma University College, the Connecticut Conservatory, Mount Holyoke College and the Harid Conservatory. They presently serve as piano faculty and ensemble-in-residence members at Florida Atlantic University's Boca Raton campus.



## **Isabelle Schnöller**

Isabelle Schnöller's deep understanding of music and inspired flute performances have led many composers to write specifically for her – most notably, Bernfried Pröve (Germany), Stéphane Bortoli (France), Massimo Botter (Italy), Canada's Chris Paul Harman and Robert Aitken – whose eminently successful *Shadows V, Concerto for Flute and String Orchestra* she performed seven times with l'Orchestre de Chambre de Neuchâtel on tour.

Schnöller has performed throughout Europe and North America at prestigious festivals: the Tibor Varga; the International Music Festival Krumlov; and the Berliner Festwochen. She has recorded many compact discs, including two outstanding live performances: Mozart's *Concerto in G major* and the Mozart *C major Concerto for Flute and Harp* with acclaimed harpist Jana Bouskova. Her CDs – featuring the Mercadante, Reinecke and Mozart *D major concerti* and the Ars Musici and collegno recordings of music by Uros Rojko – demonstrate the breadth of experience and wealth of repertoire she possesses.

A successful participant in several competitions, Isabelle Schnöller won the top prize of the 1992 Jeunesses Musicales International Music Competition in Belgrade and first prize in the 1993 Swiss Bank Corporation Competition for the Advancement of Young Musicians. She studied with Kiyashi Kasai in Basel, and with Robert Aitken at the Staatliche Hochschule für Musik in Freiburg.

All three of her music degrees, culminating with the Soloist's Diploma from Freiburg, were achieved "with distinction." Schnöller was subsequently granted a scholarship to attend the Advanced Studies in Music Program at the Banff Centre for Fine Arts. Among her ongoing ensemble commitments are the Arion Woodwind Quintet, the Camerata Variabile, and the principal flute of the Kammerorchester Basel.



## **Simon Fryer**

One of Canada's most active performers and teachers, Simon Fryer is recognized as an artist of the utmost versatility. In addition to the North American Premiere of Krzysztof Penderecki's *Concerto Grosso*, his 2001/02 season includes a recital program of music of the English Impressionists entitled "Britain before Britten" and participation in the "Oberlin at Casalmaggiore Festival" in Italy. His interest in period performance practice ranges from presentations of the *Solo Cello Suites* of Bach to his recent Canadian premiere of Sir Arthur Sullivan's *Cello Concerto*.

Sought after as a chamber music player he has appeared as a member of the St. Lawrence String Quartet, in recital with the Toronto String Quartet and with such luminaries as Leon Fleisher, Lorand Fenyves and Isabel Bayrakdarian.

Fryer's first solo CD for Phoenix Records, *Music of a life so far...* – acclaimed as "a fascinating collection" by the Toronto Star and "ideally brewed and technically complete" by the Winnipeg Free Press – presents repertoire written during the performer's lifetime. Also recorded by CBC, Centrediscs and Marquis Classics, Fryer has appeared as soloist, chamber musician, and orchestral player in more than 20 countries on six continents.

Simon Fryer holds positions on both the faculties of the Glenn Gould Professional School of the Royal Conservatory of Music and the University of Toronto as well as with the Toronto Symphony Orchestra.



### **Roman Borys**

Cellist Roman Borys is one of Canada's most active chamber musicians. A founding member of the Gryphon Trio, one of North America's finest piano trios, Roman Borys also performs regularly with the Toronto String Quartet as well as with numerous festival ensembles. The Gryphon Trio tours regularly throughout Canada, the United States and Europe and has recently recorded its third CD for the Analekta label. The trio is currently an ensemble-in-residence both at the Music Toronto chamber music series as well as at the University of Toronto.

As a result of the Gryphon Trio's interest in the creation and commissioning of new works, Borys now dedicates some of his time to producing Gryphon Trio collaborative works as well as larger music projects. Current projects include a new work for piano trio and narrator by composer Omar Daniel and 2001 Giller nominee, writer Michael Redhill, as well as the multimedia work *Constantinople*, which is set to tour internationally in the 2002/03 season.

Last spring, Borys produced events in major centres across Canada for the Department of Canadian Heritage. Hosted by Heritage Minister Sheila Copps, the "Tomorrow Starts Today" events highlighted Canada's cultural diversity as well as its young artistic talent. His education includes studies at the Royal Conservatory of Music with Robert Dodson, Indiana University with Gary Hoffman and Janos Starker and Yale University with Aldo Parisot.



Roman Borys performs on the 1824 McConnell-Gagliano cello, on loan from The Canada Council for the Arts' Musical Instrument Bank.



## **Paul Widner**

Paul Widner is a freelance cellist in Toronto and performs with a wide variety of ensembles. He is the assistant principal cellist with the Canadian Opera Company orchestra and also performs with the National Ballet orchestra. He has also been a member of the Toronto Chamber Players and the Amadeus Ensemble.

Widner plays an active role in the contemporary music scene in Toronto. Principal cellist with the Esprit Orchestra and the Continuum Ensemble, he also performs regularly with New Music Concerts and the Soundstreams Ensemble. In the past he has performed with the Arraymusic Ensemble, including an appearance at the Athens Music Festival. With the Esprit Orchestra, Widner has toured throughout Canada and in the summer of 1999 performed a series of five concerts at the Gaudeamus Festival in Amsterdam.

As a 15-year member of the Continuum Ensemble, he has been involved in many premieres of new Canadian works. In the fall of 1999 he toured across Canada giving concerts as well as participating in several young composer workshops.

As a member of Esprit, Widner has performed on two recordings under CBC's SM5000 label. He has also appeared on several independently produced recordings with Continuum, Arraymusic, Randall Smith, Mark Ellestad and Michael Hynes.

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There's still time to subscribe to the rest of Esprit's 2001/02 season!

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